

UNAM-Tucson 5th Year Celebration

Borderlands Ensemble Concert · May 21, 8pm PDT



The **Borderlands Ensemble** was formed in 2017 by Johanna Lundy, Ellen Chamberlain, Sarah Toy, Ann Weaver, and Robert Chamberlain. After many years working together in an orchestral setting, we were ready to explore new concert formats and to cultivate relationships with our audiences and the community. Our performances aim to disrupt barriers imposed by classical music traditions, making classical music more engaging and relevant to all people. Past concerts have taken place at breweries, biker bars, and coffee houses and the group has collaborated with the Museum of Contemporary Art-Tucson, the Consulate of Mexico in Tucson, UNAM-Tucson, El Crisol Mezcal Bar, Galeria Miotera, the Loft Cinema, and others.



We support composers and believe in the medium of contemporary art music to open hearts, shed light on humanity, and create collective experiences. We also enjoy performing pop, rock, and folk crossover music. We strive to celebrate diversity in everything we do, working to create social change in the borderlands community through music.

We are currently engaged in a project called **Place and Identity in the Borderlands**, which explores the shared cultural identity of Arizona and Mexico. Special collaborators have joined us: guitarist Dr. José Luis Puerta, Mexican historian Dr. Luis Coronado Guel, and visual artist Jessica Gonzales, to explore and present new music by American and Mexican composers. Four original paintings by Gonzales were inspired by new musical compositions by Charles Daniels Torres, Alejandro Vera, Anne Leilehua Lanzilotti, Jay Vosk.

Our debut album, *the space in which to see*, will be released on August 6, 2021 by New Focus Recordings. We are grateful to the Arts Foundation for Tucson and Southern Arizona, The University of Arizona Fred Fox School of Music, and the Tucson Guitar Society for their support of this project.

Concert Program

Dream Machine (2019)*	Charles Philip Daniels Torres (b. 1985)
Passing Ships (2019)*	Jay Vosk (b. 1948)
“Sin un Amor” (1948)	Alfredo Gil (1915-1999) and José de Jesús “Chucho” Navarro (1913-1993), arr. J. Lundy

Ellen Chamberlain and Emily Chao, violins
Sarah Toy and Ann Weaver, violas
Robert Chamberlain, cello
Johanna Lundy, horn · José Luis Puerta, guitar

** denotes world premiere performance*

Program Notes

Dream Machine (2019, for horn, two violins, two violas, cello)



Charles Philip Daniels Torres was born in Mexico City in 1985. He has focused primarily on the composition of chamber music and orchestra, fusing rock elements with classical sonorities. He is the founder and main composer of Orkvs, a chamber rock ensemble. He has worked as a composer for film and dance, among his works for these genres are the soundtracks for the short films "Sânge" and "Crescendo" by Pécival Argüero and the music for the choreography "Ánima" by Paula Rechtman. He is also a professor at the Academia de Arte de Florencia (AAF), at the Desarrollo Integral Musical school (DIM) and at the Faculty of Music of UNAM, where he teaches composition, harmony, orchestration and counterpoint.

Note from the composer: "The nature of dreams is very strange. The places we visit in dreams may be familiar to us or they may be foreign; the characters with whom we interact may be friendly or strange or even monstrous. Our thoughts are no longer logical, and our feelings move between extremes of joy, fear, anxiety, even bliss. The characters, forms and places in dreams continually transform, blending into other things, other places, so that the 'stories' we experience can seem like sequences of unrelated scenes, seeming logical to the illogical dreamer's mind. In *Dream Machine*, I have attempted to use dream logic as a means of composition: musical ideas are linked together freely, there is no recognizable main theme, and yet the whole piece, I sincerely hope, should somehow make sense."

Passing Ships (2019, for horn and string quartet)



Composer **Jay Vosk** has been based in Tucson, Arizona since 1980. Much of his music draws its inspiration from his natural surroundings of the Sonoran Desert. These include *Canyons* for String Quartet commissioned by the National Symphony, and *Songs of Creation*, for Native Flute and Organ commissioned by organist, Marijim Thoene. In recent years, Vosk's music has often turned to themes of social justice. These include *Cancion di Cuna*, commissioned by the Luftbassoons, *Visions of Harriet Tubman* for organ and *Passing Ships* for horn and string quartet.

Note from the composer: "*Passing Ships* is meant to be an abstract representation of human migration. The work is, in a sense, a 'concerto' for horn and string quartet in which they are often set against one another. I think of these concerting voices much the same way as the migrant facing the forces of nature, of social upheaval and of political oppression."

"Sin Un Amor" (1948, arranged for horn, guitar, and string quartet)



Written by the Mexican musicians José de Jesús "Chucho" Navarro and Alfredo Gil, "Sin Un Amor" is one of the most representative songs of the esteemed ensemble **Los Panchos**. Formed in New York City in 1944, their music marks the Golden Age of the bolero with their unique style and ensemble texture. It is inconceivable to imagine bolero music today without the melodic introductions and timbre of the requinto, guitars, small percussion, and the unique harmonization between Jesús Navarro, Alfredo Gil, and the Puerto Rican Hernando Aviles. The Borderlands Ensemble presents this piece in a new context, featuring the romantic sounds of horn and strings combined with the iconic solo guitar lines.

About the Collaborators



Dr. José Luis Puerta is an assistant professor of music in general music and ethnomusicology at the University of Arizona Fred Fox School of Music. As a guitarist, he collaborates with multiple ensembles in the Tucson Area, as well as serving president of the Tucson Guitar Society and conductor for the Tucson Guitar Orchestra. He is a founding member of the Caribbean folkloric ensemble Grupo Riken and the Tucson Guitar Quartet. Puerta regularly joins the Borderlands Ensemble for performances and is featured on their forthcoming album, *the space in which to see*.



Luis E. Coronado Guel holds a PhD in Latin American History. His research interests include the cultural and intellectual history of nineteenth and twentieth century Mexico, specifically, its nation-state building processes by analyzing patriotic celebrations, public rituals, popular culture, and cultural heritage. Guel has worked on public outreach including designing and developing of programs of public lectures in collaboration with the UNAM Center, the Mexican Consulate, and other local organizations. Guel has partnered with the Borderlands Ensemble to create lecture-concerts about Mexican cultural topics.



Jessica Gonzales creates work that is a bold and vibrant representation of her experiences as a woman in society and as a human being interacting with others in a social and intimate realm. As a Latina of biracial background, raised in a family of both liberals and conservatives, Jessica's work often reflects the notion of juggling opposition while striving to discover an identity that is her own. Gonzales's murals can be seen across the city of Tucson. She created four large-scale paintings inspired by musical compositions for the *Place and Identity in the Borderlands* project.

Borderlands Ensemble

Ellen Chamberlain and Emily Chao, violins
Sarah Toy and Ann Weaver, violas
Robert Chamberlain, cello
Johanna Lundy, horn
José Luis Puerta, guitar

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